

CATALOGUE  
OF AN EXHIBITION  
OF  
ENGRAVINGS AFTER  
WATTEAU, LANCRET,  
PATER, CHARDIN, BOUCHER,  
VAN LOO, FRAGONARD  
AND OTHER ARTISTS OF  
THE XVIII CENTURY  
IN FRANCE

*With an Introduction and  
biographical notes compiled by*  
FITZROY CARRINGTON



FREDERICK KEPPEL & Co  
4 EAST 39TH ST  
NEW YORK

APRIL 8 TO MAY 4 1909



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## INTRODUCTION

HE Eighteenth Century in France is the playground of the collector. Never before or since has the Art of Living attained to a like perfection, never such attention been given to the accessories of life. This is attested by numberless paintings and engravings which form an invaluable record of an age which can never return. To please was almost the sole preoccupation; to beautify, to render more agreeable the daily life of a society devoted to pleasure, past masters in the art of living, was the aim alike of painter, draughtsman, or engraver — of each and every artist who could contribute by his skill to the perfection of the *tout ensemble*. It is an art unparalleled at any epoch, and it is not an overstatement to say that there exist no prints more decorative than those of the French School of the Eighteenth Century.

In England, until recent years, these pictures have been less appreciated than they deserve; in America (save for a few enlightened amateurs), they have been known hardly at all. Such examples as have been offered in this country have been, but too often, of a pronouncedly “gallant” character, better suited to the portfolio of the collector than to the decoration of the home;

yet many, the majority, of the engravings of this School are not only altogether delightful, but are free from any taint of immorality. In the present exhibition there are shown examples of the best painters of that period, interpreted by many of the ablest and most esteemed engravers of the Eighteenth Century in France.

The leading motif of this Exhibition is that of Watteau and of his pupils Lancret and Pater. Strange, is it not, that of all the painters who have portrayed "*les fêtes galantes*," two—and those the greatest—Watteau and Pater—should have been Flemish and not French; that Lavreince, whose "interiors" are the most beautiful, should have been a Swede; while Freudeberg, to whom we owe the inception of the incomparable *Monument du Costume*, was born in Berne, Switzerland. These true artists, while observing and recording with a loving hand every outward beauty of a highly civilized society, have not been swept away on the tide of fashionable license—as were too many of their contemporaries whose shameless prints are the hidden prize of the erotic collector.

Watteau, and in a lesser degree his pupils, were, first of all, poets. To them was given that keener vision which can pierce through the veil of the obvious and perceive in the every-day facts of contemporary life a glint of ideal beauty—and never was an Idealist more urgently needed! Read the memoirs of the period: even as set down by none-too-censorious contemporaries, the facts speak for themselves. A highly cultured exterior only glossed over a state of moral rottenness intolerable to think of even after the lapse of a hundred and fifty years. Over all this the purer fancy of Watteau, painter and poet, plays. His vision of the "Golden



Age" was as true as that of Tasso, who flourished two centuries earlier, in the Italy of the Renaissance. Watteau's work, like that of the painters who carried on his tradition, is but a translation into another medium, and under different conditions, of Tasso's divine ode "the crown of all Pastoral aspiration, the first line of which, the most beautiful of sighs, is familiar as a proverb on the lips of Italy, and of the lovers of Italy—*O bella età de l'oro*":

O lovely age of gold!  
Not that the rivers rolled  
With milk, or that the woods dropped honey-dew;  
Not that the ready ground  
Produced without a wound,  
Or the mild serpent had no tooth that slew;  
Not that a cloudless blue  
Forever was in sight,  
Or that the heaven which burns,  
And now is cold by turns,  
Looked out in glad and everlasting light;  
No, nor that even the insolent ships from far  
Brought war to no new lands, nor riches worse  
than war.

But solely that that vain  
And breath-invented pain,  
That idol of mistake, that worshipped cheat,  
That Honour,—since so called  
By vulgar mouths appalled,  
Played not the tyrant with our nature yet.  
It had not come to fret  
The sweet and happy fold  
Of gentle human-kind;  
Nor did its hard law bind  
Souls nursed in freedom; but that law of gold,  
That glad and golden law, all free, all fitted,  
Which Nature's own hand wrote—what pleases is  
permitted.

Then among streams and flowers,  
The little winged Powers  
Went singing carols without torch or bow;  
The nymphs and shepherds sat



Mingling with innocent chat  
Sports and low whispers; and with whispers low,  
Kisses that would not go.

. . . . .

Lavreince and Baudouin, oftentimes, seem to have been imbued with a like spirit, to have apprehended that which to Boucher, Fragonard, Quéverdo, and many of the minor masters of that period, was as a sealed book—(as many a shameless print testifies!)—that in the reticences rather than in the *abandon* of love lies its greatest charm.

FITZROY CARRINGTON.

NEW YORK, April 8, 1909.

# CATALOGUE

## JEAN FRANÇOIS DE TROY (1679-1752).

Born in Paris. A pupil of his father François de Troy, who sent him to Italy at his own cost. His stay was prolonged by the Marquis de Villacerf, who procured him a royal pension for four years. In 1708, at his father's desire, he returned to Paris, and soon afterward was made a member of the Academy. In 1738, the king appointed him director of the French Academy at Rome. Some fancied grievance against the court caused De Troy to resign his Roman appointment in favor of Natoire, and he was on the eve of returning to France, when he died suddenly at Rome, in 1752.

### 1 Toilette pour le Bal.

Engraved by Beauvarlet.

Pendant to the succeeding.

### 2 Le Retour du Bal.

Engraved by Beauvarlet.

Pendant to the preceding.

### 3 Jupiter and Calisto.

Engraved by E. Fessard.

### 4 Leda and the Swan.

Engraved by E. Fessard.

### 5 Salmacis and Hermaphroditus.

Engraved by Jean Daullé.

## JEAN BAPTISTE SANTERRE (1658-1717).

Born at Magny, near Pontoise, in 1658. A pupil of François Lemaire, and of Bon Boulogne. His works are few. The best are *Susanna and the Elders* and a female portrait in the Louvre, and a *Mary Magdalen* and a *Saint Theresa* at Versailles. Santerre founded an academy for female students, from which he drew many of his models. He died at Paris in 1717.

## 6 Susanne au Bain.

Engraved by Carlo Antonio Porporati (1741-1816).

Engraved in 1773 by Porporati for his Reception into the Academy.

"His chef-d'œuvre."—Bryan.

## ANTOINE WATTEAU (1684-1721).

Born at Valenciennes, on the 10th of October, 1684. His education was of the slightest, and his father soon grew tired of paying for any at all. He turned the lad adrift, and the latter, without money or resources of any kind, made his way to Paris. In the first years of the eighteenth century he found his way into the studio of Claude Gillot, from whom he acquired a taste for modern subjects, and especially for those with a vein of comedy in them. He soon surpassed this master, and left him to become the assistant of Audran, at the Luxembourg. In 1709 he competed for the Grand Prix de Rome, but was given the second place. One of the Academicians, De La Fosse, seeing two of Watteau's pictures, sent for the artist, and through his representations Watteau was immediately enrolled as an Associate, and in 1717 he became a full member. In 1719 he paid a visit to England, but returned to Paris the next year, and died July 18, 1721.

"His soul, charming, light, ironical and supple, the soul of a sylph, overflowed with fantasy and tenderness. . . . And then, by a spell in which genius became visible, out of this Italian atmosphere, nebulous as a vapour, from this astonishingly beautiful Flemish palette, with an observation and realism which he inherited from his race, Antoine Watteau was marvelously able to compose and innovate the most expressive art of the French genius of the eighteenth century.

". . . Under the Regency, when the license of manners reached a climax, Watteau, strange to say, escaped the career of a libertine. His cold, reserved disposition and natural modesty defended him against the contagion from which even the most beautiful characters of the time were not free. In Watteau's art there is nothing base, nothing immodest. This painter of '*fêtes galantes*' is never offensive or licentious. Even his nudes are pure. The suggestive draperies of Fragonard and Boucher, the shameless art of the minor masters who surround them, are as far removed from the art of Watteau as a novel by the Abbé Prévost, a tale by Diderot, or a story by Voltaire are from those Shakesperian plays which, like a dream, appear through a colonnade or in the midst of a park in Verona. The gallantry which Watteau inaugurated in his paintings, imitated by his disciples PATER and LANCRET alone is peculiar to his talent and his heart."

Octave Uzanne, *The Drawings of Antoine Watteau*.

## 7 Festes au Dieu Pan.

Engraved by Michel Aubert.

## 8 Amusements Champêtres.

Engraved by Benoît Audran.



- 9 *Le Concert Champêtre.*  
Engraved by Benoît Audran.
- 10 *La Danse Paysanne.*  
Engraved by Benoît Audran.
- 11 *Récréation Italienne.*  
Engraved by Pierre Aveline.
- 12 *La Famille.*  
Engraved by Pierre Aveline.
- 13 *La Rêveuse.*  
Engraved by Pierre Aveline.
- 14 *L'Enlèvement d'Europe.*  
Engraved by Pierre Aveline.
- 15 *L'Accord Parfait.*  
Engraved by Bernard Baron.
- 16 *L'Amour au Théâtre François.*  
Engraved by C. N. Cochin.
- 17 *Le Triomphe de Ceres.*  
Engraved by Louis Crépy.
- 18 *Les Agremens de l'Este.*  
Engraved by Jacque de Favannes.
- 19 *Pierrot Content.*  
Engraved by E. Jeaurat.
- 20 *La Musette.*  
Engraved by Jean Moyreau.
- 21 *La Colation.*  
Engraved by Jean Moyreau.
- 22 *La Serenade Italienne.*  
Engraved by Gérard Scotin.
- 23 *Le Lorgneur.*  
Engraved by Gérard Scotin.
- 24 *La Lorgneuse.*  
Engraved by Gérard Scotin.
- 25 *Les Amusements de Cythère.*  
Engraved by Louis Surugue.

#### NICOLAS LANCRET (1690-1743).

Born in Paris, January 22, 1690. He chiefly owed his art education to Claude Gillot, with whom he remained several years, and then came under the influence of Watteau. His friendship with the chief

of the "*fêtes galantes*" school was not long-lived. The origin of their quarrel is in doubt, but whatever may have been the cause, the estrangement lasted till the closing year of Watteau's life. In 1719 he was admitted into the Academy. Lancret long remained a bachelor, he was a regular frequenter of the Opera and the "Comique," and was a friend of the dancers La Camargo and La Sallé, whom he frequently represented in his works. In 1740, he married a granddaughter of the comic poet Bour-sault, and died in Paris, September 14, 1743.

Lancret has sometimes been called the art child of Watteau, but he lacks his warmth, and does not always succeed in investing his works with the airy gracefulness which constitutes the great charm of his master.

26 *Repas Italien.*

Engraved by Jacques Philippe Le Bas.

"This engraving is very much sought after and is most uncommon. It is considered to be the artist's masterpiece."

Ralph Nevill,

*French Prints of the Eighteenth Century*, p. 158.

27 *Le Maître Galant.*

Engraved by Jacques Philippe Le Bas.

28 *L'Enfance.*

Engraved by Nicolas de Larmessin.

Pendant to the succeeding.

29 *L'Adolescence.*

Engraved by Nicolas de Larmessin.

Pendant to the preceding.

30 *La Jeunesse.*

Engraved by Nicolas de Larmessin.

31 *Le Jeu de Pied de Beuf.*

Engraved by Nicolas de Larmessin.

32 *Les Amours de Bocage.*

Engraved by Nicolas de Larmessin.

33 *La Servante Justifiée.*

Engraved by Nicolas de Larmessin.

34 "*D'un baiser que Tirsis. . . .*"

Engraved by S. Silvestre.

JEAN BAPTISTE JOSEPH PATER (1695-1736).

Born at Valenciennes, December 29, 1695. His father sent him at an early age to Paris, where he became a pupil of his fellow-countryman Watteau, but the difficult temperament of the master caused a separation. When, however, Watteau felt his end



approaching, in 1721, he sent for Pater to come to him at Nogent-sur-marne. For a short time the pupil painted daily under the eye of the master, and this instruction thoroughly imbued him with the spirit of Watteau, to whom he ever gratefully acknowledged his obligation. In 1728 he was received into the Academy as a member of the new class of "*peintres de sujets modernes*." There were few incidents in his short life. His time was wholly occupied in painting, and the evening brought no relaxation to his labors. His health at length gave way under the strain, and he died in Paris, 1736.

35 *L'Amour et le Badinage.*

Engraved by Fillœul.

36 *L'Agréable Société.*

Engraved by Fillœul.

37 *La Belle Bouquetière.*

Engraved by Fillœul.

38 *La Courtisane Amoureuse.*

Engraved by Fillœul.

JEAN SIMÉON CHARDIN (1699-1779).

Born at Paris. A pupil of Coypel, he was chosen among other of Coypel's pupils to assist Jean Baptiste Van Loo in restoring one of the galleries at Fontainebleau. He was made a member of the Academy in 1728, and Treasurer in 1755. About 1737 he began to turn his attention to figure painting, and his well-known *Bénédicité* was exhibited in 1740. His paintings are remarkable for truth, simplicity, and beauty of finish, as well as for the harmony of their tone, and the careful management of light and shade. His works were neglected toward the close of the eighteenth century, but are now highly esteemed.

39 *Le Negligé ou Toilette du Matin.*

Engraved by Jacques Philippe Le Bas.

40 *L'OEconome.*

Engraved by Jacques Philippe Le Bas.

41 *La Gouvernante.*

Engraved by Lépicier.

"Rarely do we find Lépicier as satisfactory, as full of interest and simple charm as in his sufficient yet modest translations of Chardin's masterly work. The long series from which the Academy regularly profited begins with '*La Gouvernante*' (1739) and includes the noble '*Bénédicité*' (1744). Lépicier must, indeed, stand first on the list of those who have interpreted Chardin, although that list contains the names of Laurent Cars



and Le Bas, not to mention lesser lights such as Fillœul and Pierre-Louis Surugue.

“‘Few artists,’ says M. Duplessis, ‘found amongst their contemporaries interpreters equally intelligent,’ and he suggests that either Chardin himself superintended those who reproduced his work, or that the engravers themselves were captivated by the qualities of Chardin’s execution and seized instinctively on the essential beauties of his art.”

Lady Dilke,

*French Engravers and Draughtsmen of the  
XVIII Century*, pp. 165, 166.

### ÉTIENNE JEAURAT (1699-1789).

Born at Paris. Received into the Academy in 1733, and became successively professor, rector, and in 1781 chancellor, and held the post of keeper of the royal pictures at Versailles. Died at Versailles, 1789.

#### 42 *Venus and Adonis*.

Engraved by Robert Gaillard (1722-1785).

### FRANÇOIS BOUCHER (1703-1770).

Born at Paris, September 29, 1703. In 1727 he went to Rome, at his own expense and in company with Carle Van Loo. He returned to Paris in 1731 and speedily gained an immense reputation in the operative circles and gay society which he frequented. In 1734 he was admitted into the Academy. He was also attached to the tapestry manufactory at Beauvais, and upon the death of Oudry, in 1755, became inspector at the Gobelins; but this appointment he resigned in 1765, when he succeeded Carle Van Loo as first painter to the king. His abilities naturally attracted the attention of Madame de Pompadour, for whom he painted, in 1753, the *Four Seasons* and the *Sunrise* and *Sunset* now in the Wallace collection. He also decorated with idyllic and amorous subjects the boudoir at the Hôtel de l’Arsenal in which Madame de Pompadour was wont to receive her royal lover. Boucher died of asthma, May 30, 1770. Although highly esteemed in his own day, Boucher afterward sank into undeserved oblivion, and it was not until the latter part of the nineteenth century that the “Anacreon of Painting” was restored to the place which was his due. There is, in his works, a delicacy of color and a grace of style which atone for any shortcomings.

#### 43 *Les Plaisirs de l’Été*.

Engraved by Jean Daullé.

#### 44 *La Baigneuse Surprise*.

Engraved by Jean Daullé.

45 *Vertumne et Pomone.*

Engraved by Augustin St. Aubin.

46 *La Belle Cusinière.*

Engraved by Pierre Aveline.

47 *Arion on the Dolphin.*

Engraved by Ange Laurent de La Live de Jully (1725-1779).

Beautiful proof, before all letters. The original painting is in the Metropolitan Museum of Art, New York.

**CARLE VAN LOO (1705-1765).**

Born at Nice, 1705. Pupil of his brother Jean Baptiste Van Loo, with whom he went to Rome, and studied under Benedetto Luti. In 1719 he returned to Turin and thence to Paris. In 1727 he again visited Rome, obtained the first prize for design at the Academy of St. Luke and was knighted by the Pope. He then returned to Paris, became a member of the Academy in 1735, professor in 1737, director of the Royal Art School in 1749, knight of the order of St. Michael in 1751, rector of the Academy in 1754, court painter in 1762, and director of the Academy in 1763. He died, at Paris, of apoplexy, in 1765.

48 *La Lecture Espagnole.*

Engraved by Beauvarlet.

Superb proof before all letters, signed in pencil by Beauvarlet. One of the engraver's finest plates.

**CHARLES DOMINIQUE JOSEPH EISEN (1721-1778).**

Born at Valenciennes. Pupil of his father, Frans Eisen. In 1741 he went to Paris, and the following year entered the studio of Le Bas. His talent and his sparkling wit gained him admission to the court, where he became painter and draftsman to the king, and drawing-master to Madame de Pompadour. He afterward fell into disgrace and in 1777 retired to Brussels, where he died in poverty the year following.

49 *Le Midi.*

Engraved by De Gouy.

Proof before letters, with names of painter and engraver traced with the needle.

**PIERRE ANTOINE BAUDOUIN (1723-1769).**

Born at Paris. Pupil of Boucher, whose younger daughter he married in 1758, and through whose influence he was elected an Academician in 1763, as a



miniature-painter. His works are mainly executed in water-colors and crayons, he rarely painting in oils.

"Baudouin's art, if at times less restrained than that of Lavreince, is always pretty, and frequently full of refined beauty, while his graceful figures betoken great faculties of observation and are, for the most part, animated with genuine life.

"Baudouin was a hard worker — work and pleasure killed him, for he died, as a contemporary critic says, *épuisé par le travail et le plaisir*."

Ralph Nevill,

*French Prints of the Eighteenth Century*, pp. 32, 33.

#### 50 *L'Enlèvement nocturne*.

Engraved by N. Ponce.

A beautiful proof before letters, but has been re-margined at top and sides.

"*L'Enlèvement nocturne*, also after Baudouin, is Ponce's masterpiece, the effect of night being most cleverly rendered. This was published in 1780, and was dedicated to the engraver's friend Basan."

Ralph Nevill.

"A very pretty print, and one not to be overlooked."

Ralph Nevill,

*French Prints of the Eighteenth Century*, p. 106.

#### 51 *Le Jardinier Galant*.

Engraved by Isidore-Stanislas Helman, in collaboration with Pierre Philippe Choffard.

"It would be hard to find a more charming piece in the entire school of the eighteenth century."

Ralph Nevill.

#### 52 *Le Catéchisme*.

Engraved by Pierre Étienne Moitte (1722-1780).

Superb impression of the rare First State, with the names of painter and of engraver, but before all other letters. With full, untrimmed margins.

### JEAN BAPTISTE GREUZE (1725-1805).

Born at Tournus, near Macon in Burgundy, August 21, 1725. In 1755 his picture of *L'Aveugle trompé* procured his acceptance by the Academy, on the nomination of Pigalle, the sculptor. He then passed a short time in Italy, and on his return continued to exhibit at the Academy, without fulfilling the required academic conditions, and he was, at length, after repeated warning, excluded from the Salon of 1767. It was not until after he had produced his *Severus reproaching Caracalla* (now in the Louvre) in 1769 that he was admitted into the Academy, and then not in the highest class as a painter of history, but in the ranks of the genre painters. At this rebuff Greuze withdrew in dudgeon, and did not exhibit again until after the Revolution. It was then too late: the classic school reigned supreme, and, moreover, age had begun to tell on his art. He died in indigence, in Paris, March 21, 1805.



53 L'Enfant Gaté.

Engraved by Pierre Maleuvre.

Superb proof before letters. This plate was engraved under the direction of Le Bas.

JEAN HUGUES TARAVAL (1728-1785).

Born in Paris. Son and pupil of Thomas Raphael Taraval. In 1756 he won the Grand Prix at the Academy, and in 1759 went as pensioner to Rome. On his return, in 1764, he painted a successful portrait of Louis XV. In 1769 he was received by the Academy, his reception picture being a *Triumph of Bacchus*. In 1785 he was appointed professor and chief inspector at the Gobelins manufactory, and died in Paris the same year.

54 Bacchante se Préparent un Sacrifice.

Engraved by C. G. Schultze.

JEAN HONORÉ FRAGONARD (1732-1823).

Born at Grasse in 1732. He was at first a notary's clerk, but showed little disposition for that profession, and entered the studio of Chardin, where he was instructed in the principles of painting, and then attended the atelier of Boucher, where he made such rapid progress that at twenty years of age he obtained the *Grand Prix de Rome*. He studied at Rome after Solimena, Barocci, and with especial predilection the works of Tiepolo. Upon his return to Paris Fragonard painted for the king, in 1765, his *Coresus and Callirrhoë*, but he exhibited only at the Salons of 1765 and 1767. Seeing that his style of painting, which he acquired in Italy, did not meet with sufficient success, he applied himself to scenes of an amorous character. These he sold for great sums. They were adapted to the taste of that time in France. His portraits, scenes of family life, landscapes, and water-colors are of a most graceful and light touch.

55 Les Hasards Heureux de l'Escarpolette.

Engraved by Nicolas de Launay.

Fine impression, but remargined at top and sides, and a portion of the lower margin, bearing the dedication, restored.

"Genuine impressions may always be known by the crease which runs across the centre. Although it is sometimes hardly apparent, this invariably occurs in the original engravings, the reason being that the paper was folded." Ralph Nevill.

"A delightful representation of a young woman on a swing amidst surroundings of the most charming kind; one of the finest, if not the finest, of eighteenth-century French prints.

The original picture is in the possession of Baron Edmond de Rothschild; another, almost exactly similar in character, is in the Wallace collection. In the latter (known as *The Swing*), however, the lady's hat is devoid of plumes. . . .

"Amongst the engravers of that epoch there appeared in Nicolas de Launay an ideal interpreter of the works of Fragonard; he it was who executed the graceful *Hasards heureux de l'escarpolette*, the very quintessence of this form of art. . . . The subject was the idea of the Baron de St. Julien, who in the first instance sent for Doyen, a painter of religious subjects, and told him that he desired a picture of his mistress being swung in a swing, whilst he himself should be represented in rapturous contemplation. Doyen, however, declared such a composition to be out of his line; nevertheless, he suggested that little Loves catching the lady's shoes would be a graceful addition, and added that Fragonard was the very man to carry out such a pretty idea.

"Other masterpieces of De Launay after the same painter are *Le Chiffre d'Amour* and *La Bonne Mère*."

Ralph Nevill,

*French Prints of the Eighteenth Century*, pp. 140: 29.

#### 56 *La Bonne Mère*.

Engraved by Nicolas de Launay.

"This print, of a totally different character, represents a mother, with her three children, amidst rural surroundings, the general effect being one of great charm."

Ralph Nevill.

Pendant to the succeeding.

#### 57 *Le Serment d'Amour*.

Engraved by J. Mathieu.

Pendant to the preceding.

#### 58 *L'heureuse Fécondité*.

Engraved by Nicolas de Launay.

### JEAN BAPTISTE LE PRINCE (1733-1781).

Born at Metz. He studied painting under J. M. Vieu and François Boucher, and after having acquired some reputation at Paris, went to Russia, where he resided from 1760 to 1765, and visited various parts of that empire, sketching the different costumes and the most remarkable views in the provinces through which he passed. He became an Academician in 1765, and died at St. Denis-du-Pont, on September 30, 1781.

#### 59 *La Lettre envoyée*.

Engraved by Nicolas de Launay.

Proof with the title and the coat of arms, but before the dedication.

Pendant to the succeeding.

#### 60 *La Lettre rendue*.

Engraved by Nicolas de Launay.

Proof with the title and the coat of arms, but before the dedication.

Pendant to the preceding.



61 *Les Bergers Russes.*

Engraved by J. B. Tilliard.

NICOLAS LAVREINCE (1737-1807).

Born in Stockholm in 1737. A pupil of his father. In 1771 he visited Paris, where he painted portraits of a small size in water-colors and in oil. After returning to Sweden he became a member of the Academy at Stockholm in 1773, and was appointed court painter. On his second visit to Paris, in 1774, he painted a number of very pleasing scenes.

"The Swede, Lafrensen (who Gallicised his name into Lavreince), from whose delicate *gouaches* De Launay drew inspiration, caught most of the delicate French spirit of his day, and faithfully reflected the fashionable world of Paris, which, in its pleasures at least, had attained to something like perfection. With him we may still wander in its beautiful Salons, and even into those *chambres à coucher*, where many a dainty marquise was wont to hold court. Love plays a considerable part in his compositions, but with him the little god is always restrained, always a *grand seigneur* suiting himself to the best society."

Ralph Nevill,

*French Prints of the Eighteenth Century*, p. 30.

62 *Le Billet Doux.*

Engraved by Nicolas de Launay.

"*Le Billet Doux* and *Qu'en dit l'abbé* are amongst the most charming prints of the French school. The first represents a dashing gallant furtively passing a note to an elaborately dressed young girl, in the presence of an elderly lady, who is scanning a piece of music. . . . The decoration of the rooms is very remarkable. . . . These prints are valuable."

Ralph Nevill.

"A typical Louis XVI interior of the best kind is shown in the print by N. de Launay, after Lavreince, entitled *Le Billet Doux*. . . . The arrangement of pictures, the disposition of furniture, and all the various decorative features so characteristic of the houses of the old noblesse may be learnt from these prints; indeed a more accurate idea of such matters is often obtained in this way than from many of the erudite tomes written on the subject."

Ralph Nevill.

63 *La Balançoire Mistérieuse.*

Engraved by Géraud Vidal.

ANTOINE BOREL (1743-?).

64 *Le Mariage Conclu.*

Engraved by Robert de Launay (the brother and pupil of Nicolas de Launay).

This is mentioned by Bryan as being one of the engraver's finest plates.



## ÉTIENNE AUBRY (1745-1781).

Born at Versailles. Studied under J. A. Silvestre and Joseph Vien, and soon became noted for his portraits and genre subjects. He exhibited several works of great merit at the Salon, but was cut short in his prime in 1781.

### 65 L'Abus de la Crédulité.

Engraved by Nicolas de Launay.

An exceedingly attractive little print.

### 66 Correction Maternelle.

Engraved by Joseph de Longueil (1730-1792).

## SIGISMUND FREUDEBERG (1745-1801).

Born at Berne. Painter and engraver, and was instructed in the rudiments of art by E. Handmann. He afterward went to Paris, and improved himself under Wille, Boucher, Greuze, and Röslin. He died in 1801.

### 67 Les Époux Curieux.

Engraved by Nicolas Ponce.

### 68 La Toilette.

Engraved by Voyez l'ainé.

(See also Nos. 69, 70 and 71.)

One of a series of twelve engravings, after the designs of Freudeberg, which form the first part of *Le Monument du Costume*, the second and third series being the work of Moreau le jeune. They delineate the life of a young lady in French society before marriage, and were published in 1774-75.

"The original idea for *Le Monument du Costume* originated with a Swiss banker, Eberts by name, a patron of Freudeberg, who at first contemplated nothing very much more ambitious than a set of fashion-plates. The first prospectus announcing the publication of *Le Monument du Costume* actually set forth that the plates would prove of considerable use to modistes. Nevertheless, to avoid the usual unnatural and mechanical effect of fashion-plates, Freudeberg conceived a sort of story, into which he managed to infuse a great deal of vitality and life. Not a few of his designs are exceedingly pleasing."

Ralph Nevill,

*French Prints of the Eighteenth Century*, p. 16.

### 69 L'Occupation.

Engraved by Lingée.

One of the series of *Le Monument du Costume*.

### 70 Le Boudoir.

Engraved by Malœuvre.

One of the series of *Le Monument du Costume*.

71 *La Promenade du Soir.*

Engraved by Ingouf, junior.

One of the series of *Le Monument du Costume*.

CLERMONT.

72 *L'École de l'Amour.*

Engraved by J. le Veau D——.

LE CLERC.

73 *L'Abbé en Conquête.*

74 *L'Hermite en Quête.*

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## PORTRAIT ENGRAVINGS

PIERRE MIGNARD (1610-1695).

Pierre Mignard was born at Troyes. In 1635 he set out for Rome, and for the following twenty-two years of his life remained in Italy, chiefly in Rome. His practice as a portrait painter was very large; three successive Popes, Urban VIII, Innocent X, and Alexander VII, sat to him. In 1657 his reputation had spread so widely that he received a royal command to return to France. Arrived at Paris, he settled down with his old friend and fellow-student Du Fresnoy, and obtained a large practice as a portrait painter. He was patronized by royalty and was especially regarded as the painter of the court beauties. For many years a keen rivalry existed between Mignard and Le Brun, but the death of Colbert and the accession of Louvois to power at length enabled Mignard to outstrip his rival; and after Le Brun's death he was received into the Academy, all the honors of that body being conferred upon him at a single sitting. He had now no competitor to fear, and during the remaining years of his life his supremacy in French art was unquestioned.

75 *Catherine Mignard.*

Comtesse de Feuquière.

Engraved by Jean Daullé.

"The portrait of Mignard's daughter was finished in 1735 and was recognized as a *chef d'œuvre* even by Daullé's contemporaries in engraving, such as Gaucher, who admitted that the



resemblance of the two heads, the sentiment, the purity, the grace, the harmony and the technique, were all admirable. And indeed one must admit that this print was a good augury for the future of the young engraver, and that he had, almost at his first attempt, arrived at a degree of perfection which he could hardly surpass."

Baron Portalis,

*Les Graveurs du XVIIIe Siècle.*

"The *Comtesse de Feuquière* bears the date 1735 and was, therefore, executed about four years before the death of the younger Drevet. . . . In the execution of this fine work Daullé, no doubt, enjoyed the enormous advantage of the painter's direct and skilled supervision."

Lady Dilke,

*French Engravers and Draughtsmen of the XVIII Century.*

## HYACINTHE RIGAUD (1659-1743).

Born at Perpignan. In 1681 he went to Paris and in the following year attracted the notice of Le Brun, who strongly advised him to continue the work at portraits, which he had already commenced. Rigaud took this advice, and to improve his style applied himself to a diligent study of the works of Van Dyck, whose disciple he always professed to be. His firm establishment as the fashionable painter of the upper classes dates from 1688, when the brother of Louis XIV sat to him. After a long and prosperous career—he was practising for no less than sixty-two years—Rigaud died in 1743. He painted five kings, all the French Princes of the Blood, and most of the distinguished men of his time.

### 76 Madame Neyret de la Ravoye (as "Pomona").

Engraved by M. Dossier.

"The best known plate by Dossier bears the title of *Virtumnus* and *Pomona*. The figure of *Pomona* is the portrait of Anne Varice de Vallière, the wife of Jean Neyret de la Ravoye, *Grand Audiencier de France*."

## JEAN MARC NATTIER (1685-1766).

Born in Paris. A pupil of his father and afterward studied at the Academy and in the Gallery of the Luxembourg. He distinguished himself as a portrait painter, in which capacity he was much employed. In 1718 he was received into the Academy on the strength of a "Perseus bringing Medusa's head to the marriage feast of Phineus," but in 1720, having lost all his money through speculation in the enterprises of Law, he resolved to confine himself to portraiture, which he practised with success for the rest of his life.

### 77 Flore à son lever.

A portrait of Louise Henriette de Bourbon-Conty, Duchesse de Chartres.

Engraved by Pierre Maloëuvre (1740-1803), who studied for several years under Sir Robert Strange.



## CHARLES ANTOINE COYPEL (1694-1752).

Born in Paris. A pupil of his father, Antoine Coppel. His best works as a painter are his portraits, and among his best portraits is that of *Adrienne Le Couvreur*, which has been so admirably engraved by the younger Drevet.

### 78 Madame de . . . en habit de Bal.

A portrait of Madame de Mouchy, Lady of Honor to the Duchesse de Berry.

Engraved in 1746 by Pierre-Louis Surugue after a pastel by Coppel.

"We wish to mention among the plates which he engraved . . . above all the portrait of *Madame de . . . en habit de Bal.*" (Portalis.)

### 79 Adrienne Lecouvreur.

Represented in the character of Cornelia weeping over the ashes of Pompeii. Died at Paris, 20th March, 1730, at the age of 37 years.

Engraved by Pierre-Imbert Drevet. The second state, before the final E was added to the word "modele" in the inscription. Only about four proofs before letters are known.

"Next to the portrait of Bossuet, Drevet expended the greatest care on that of *Adrienne Lecouvreur*. As the first is majestic and severe, so this burns with a touching and ethereal grace, the modeling of the flesh and the idealized truth of the expression; the engraver, by the masterly use of the light, has given to the plate a wonderful effect of color, one might say he has even surpassed the painter."

Ambroise Firmin-Didot.

"Pierre-Imbert Drevet distinguished himself at an age when others are but feeling their way. At twenty-six he had already produced his superb portrait of Bossuet, a work which shows all the quality of his father's admirable handling of the graver. There is the same brilliancy, the same economy of means, the same freedom in the treatment of the voluminous draperies, and the same delicate precision in the rendering of head and hands. These admirable characteristics distinguish his even more celebrated portrait of *Adrienne Lecouvreur*. . . . On March 24, 1730, Mathieu Marais writes: 'I keep for the last the death of Mademoiselle Lecouvreur, who was ill but three or four days, who died in the arms of the Comte de Saxe, who loved her no more; and not having had time to renounce the stage, it was impossible to obtain a little earth to bury her.'"

Lady Dilke,

*French Engravers and Draughtsmen of the XVIII Century*, p. 59.

## ÉTIENNE JEAURAT (1699-1789).

Born in Paris. A pupil of Vleughels, whom he followed to Rome. In 1733 he was received into the Academy, and became successively professor, rector, and, in 1781, chancellor, and held the post of keeper of the royal pictures at Versailles. He exhibited from 1737 to 1769, and died at Versailles.

80 **Le Joli Dormir.**

A portrait of Madame de la Live d'Epinay, a friend of Jean Jacques Rousseau.

Engraved by Elizabeth Claire Tournay (1731-1773), wife of the famous engraver, Jacques-Nicolas Tardieu.

**CARLE VAN LOO (1705-1765).**

(See note over No. 48 of this catalogue.)

81 **La Confiance.**

Engraved by Beauvarlet.

Superb proof before all letters, signed in pencil by Beauvarlet. Pendant to the succeeding.

82 **La Sultane—a Portrait of Madame de Pompadour.**

Engraved by Beauvarlet.

Superb proof before all letters, signed in pencil by Beauvarlet. Pendant to the preceding.

"Two of his most pleasing works are *La Confiance* and *La Sultane*, after Carle Van Loo, both dedicated to the Marquise de Marigny. In *La Sultane* one recognizes, in profile, the head of the Marquise de Pompadour, Marigny's sister, of which this is one of the most interesting portraits in existence."

Portalis,

*Les Graveurs du XVIIIe Siècle*, Vol. 1, p. 138.

**FRANÇOIS DROUAIS (1727-1775).**

Born at Paris. Studied at first under his father, Hubert Drouais, and then became a pupil successively of Nonotte, Carle Van Loo, Natoire, and Boucher. He was received as an Academician in 1758 upon his portraits of the sculptors Couston and Bouchardon. These led to his introduction to the court, where he painted portraits of all the members of the royal family, and of most of the celebrities and beauties of the period. He died at Paris, 1775.

83 **The Children of the Comte de Béthune.**

Engraved by Carlo Domenico Melini.

Pendant to the succeeding.

84 **The Children of the Prince de Turenne.**

Engraved by Beauvarlet.

Pendant to the preceding.

**L. RANC.**

85 **Vertumnus and Pomona.**

Portrait of Madame . . .

Engraved by Nicolas Edelinek (1680-1767), a son and pupil of Gérard Edelinek.



## LE GENDRE.

### 86 Eugénie.

Portrait of Madame Favart as *La Sultane*.

Engraved by Justus Chevillet (1729-1790).

### 87 La Jeune Sultane.

Portrait of Madame Favart.

Engraved by C. Corbutt.

## MARIE LOUISE ELIZABETH VIGÉE, MADAME LE BRUN (1755-1842).

Born in Paris. At the age of fifteen she executed a portrait of her mother. She received lessons from Davesne and Briard, and excellent advice from Joseph Vernet. Her reputation soon spread, and in 1779 she painted her first portrait of Marie Antoinette, whom she afterward painted no less than twenty-five times, and with whom she was on terms of the greatest intimacy. In 1776 she married Jean Baptiste Pierre Le Brun, grandnephew of Charles Le Brun. In 1783 she was made a member of the French Academy. She was also an associate member of the academies of Bologna, Parma, Berlin, St. Petersburg, Copenhagen, and Genoa. Her Salon was the rendezvous of the best society in Paris, till her death, which occurred in 1842.

### 88 Louise Elizabeth Vigée Le Brun.

Engraved by Johann Georg Müller, after Madame Le Brun's portrait of herself.

"She had seen Rubens' *Chapeau de Paille*, and, inspired by that picture, she painted a portrait of herself in a straw hat with a feather and a garland of field flowers, with her palette in her hand."

André Michel.

"A most attractive portrait, possessing considerable charm."

Ralph Nevill,

*French Prints of the Eighteenth Century*, p. 216.

### 89 Monseigneur Le Dauphin, et Madame Fille Du Roi.

Children of Louis XVI of France.

Engraved in 1786 by Maurice Blot, a pupil of St. Aubin.

The Dauphin died, while still a child, in the prison of Le Temple. The Princess, who was later known as the Duchess d'Angoulême, escaped from France and lived to be an old woman.



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